



The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%.



LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wrather Organization; Sherman A. Harris, Executive Producer.

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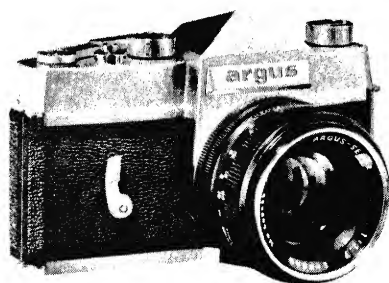
POPULAR PHOTOGRAPHY

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WORLD'S LARGEST-SELLING PHOTOGRAPHIC MAGAZINE

TEST REPORT

ARGUS SLR



When the first Argus hit the market almost 30 years ago, it was sometimes referred to as the "Model T" of the 35-mm field—a simple, rugged, economical version of the more elegant cameras of the time. The latest Argus, the SLR (for single-lens reflex) might be compared to a Thunderbird, to keep the analogy up to date.

While the new Argus is not in the ultra-deluxe (over-\$250) class it is as far away from its first namesake as the T-bird is from its humble ancestor. This SLR is a well-designed, easy-to-use camera with virtually all of the advanced features expected on the modern 35-mm reflex, including instant-return mirror, automatic diaphragm, built-in flash synch, rapid rewind, geared shutter-and-film advance, and a self-timer. The lens is a 58-mm Argus-Sekor $f/1.7$, set

in a very smooth mount which focuses from 16 inches (about 0.4 meters) to infinity. The price, \$179.95, is as attractive as the package itself. Now let's examine the Argus SLR in detail.

The camera body is nicely finished and feels very solid. More important, it is well balanced so that the camera is easy to handle and very comfortable to use. We found that the size and weight distribution of the Argus SLR make hand-held exposures at $1/15$ and $1/8$ sec reasonably free from camera shake. A lighter camera than the Argus very often does not offer enough resistance to normal body movement to produce sharp pictures at the slower speeds.

The geared lever film-transport required a minimum of camera shifting to use. While it is designed to wind the shutter and transport the film in a 180-degree movement, we would have preferred two shorter strokes. The shutter-speed dial is, for a change, large enough to manipulate when wearing gloves. It does not require lifting and dropping into a hidden slot, but is simply turned in either direction until the desired shutter speed clicks into place. Speeds range from 1 to $1/1,000$ sec plus a useful T setting, desirable for very long exposures. There is also a B setting as found on most cameras. The rewind is a conventional crank.

The lens gave a bright image in the prism finder. The results were pretty good at $f/1.7$ and got better as we stopped down. It seemed to us that the maximum per-

formance came in the $f/4$ to $f/8$ range, which is not especially surprising. The lens is completely automatic with a depth-of-field previewer at the side of the lens mount. Finish is dull black, with distance scale and aperture markings extremely legible. We liked the close focusing ability (16 inches) of the normal lens very much, never having understood why a single-lens reflex normal lens should stop focusing at the $2\frac{1}{2}$ -3-ft mark. According to Argus, lens adapters are available to permit use of Exakta and Praktica/Pentax-type lenses. This can be important as the only two accessory lenses now available are a 35-mm $f/2.8$ wide-angle and a 135-mm $f/2.8$ tele, both from Mamiya.

The image-prism finder is of the Fresnel type with an unobstructed center ground-glass spot. The film counter is the self-resetting type; there is X and FP flash synch, a film reminder dial on the back of the camera, and even a mark to indicate the focal plane. A final bit of frosting: the self-timer is the variable-delay type, from about five to ten sec, depending upon how far down the lever is pushed.

In conclusion, we can recommend the Argus SLR as a moderately priced camera capable of delivering high-price performance.—Harold Martin

TECH DATA

CAMERA TYPE: 35-mm single-lens reflex.

LENS: Six-element 58-mm Argus-Sekor $f/1.7$. Bayonet mount. Fully automatic diaphragm. Aperture range, $f/1.7$ to $f/16$.

VIEWING/FOCUSING SYSTEM: Eye-level, with non-removable pentaprism. Finder is a Fresnel type with unobstructed center ground-glass spot. Focuses from 16-in.

SHUTTER: Cloth focal-plane, with speeds from 1 to $1/1,000$ sec. Variable-delay self-timer.

SYNCHRONIZATION: X (at $1/30$ sec), FP ($1/60$ to $1/1,000$ sec).

OTHER FEATURES: Instant-return mirror. Depth-of-field preview button. Single-stroke film-advance lever. Rewind crank. Film reminder dial. Self-resetting film counter.

ACCESSORY LENSES: 35-mm wide-angle and 135-mm telephoto Argus-Sekor $f/2.8$'s. Accepts Exakta-type lenses with proper adapters.

PRICE: With case, \$192.50.

MANUFACTURER: Argus Inc., 5950 W. Touhy Ave., Chicago 48, Ill.

POPULAR PHOTOGRAPHY TESTS S & M CdS METERS

The two S&M light meters represent an approach new to the photographic equipment field. Offhand, we cannot think of any similar equipment offered to the camera enthusiast in optional kit form.

More readers will, perhaps, be more familiar with the "CdS" in our cryptic title than the "S&M," CdS, or cadmium sulfide, is the working element common to most meters using photoresistance to measure light. "S&M" is the magazine *Science and Mechanics*, a publication well-known to the technically inclined do-it-yourselfer.

In July 1961, *Science and Mechanics* published a "how-to" article on a supersensitive exposure meter designed by Brice Ward. Immediate reader response led to a kit of parts, and eventually to two revised kits and the factory-assembled models we tested.

As can be seen from our illustration, the S&M meters are unlike other meters in appearance. The larger unit is the Darkroom Meter, designed primarily for studio and darkroom use. The smaller unit is the hand model intended for use in the field or studio.

Perhaps the most unique and useful feature common to both models is the removable probe on its extension cord. In its normal position, clipped to the side of the meter body, it is used in the same manner as any other reflected-light exposure meter. For special purposes, it may be unclipped and used up to 14 in. away from the instrument (24 in. in the case of the Darkroom Meter). The small $\frac{5}{8}$ in.-diameter probes may be placed against camera ground-glasses, reflex camera eyepieces, in microscopes, used as densitometers, etc. The possibilities are almost limitless. We found the small probe invaluable in conventional work; close-up readings can be made on very small areas with only a tiny "meter shadow" to contend with. Pressing the cell against the groundglass of a Visoflex we found we could stop down below $f/11$ in a normally lit room and still get plenty of deflection on range 4.

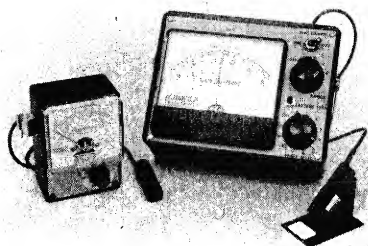
Note that the meter is calibrated for normal applications only. For special work, the general procedure is to make a setup, meter and record the light level, then proceed with a series of test exposures, evaluating results and noting the actual settings used. Afterward, merely duplicate the setup and meter reading, and use the same exposure.

Both meters will measure light levels from brilliant sunlight to moonlight or its equivalent. At an ASA setting of 200, we found readings obtainable from 1/1,000 sec at $f/32$ to 1 hour at $f/32$ (16 sec at $f/2$). Extensive tests showed the meters to be accurate and reliable throughout their range. Agreement on readings falling at crossover

points with other ranges was near perfect. Testing with an 18-percent gray card against other meters produced consistent and reliable results. Cell "memory" was photographically negligible. Exposure of the meter cell to direct noonday sunlight for five minutes did not noticeably affect readings under normal room light.

We were pleasantly surprised to find that production models were individually calibrated after assembly to compensate for any component differences. Also unusual was mention of compensating factors for extreme temperature variations; this factor is common to all photoresistors and is usually neglected in instruction books. It is small; allow a half to one stop more exposure than indicated if the working temperature is below freezing.

Both meters feature classically simple circuitry, one of the best photoresistors available, four sensitivity ranges, unusually



large meter movements, and very comprehensive exposure calculators. Construction is simple and rugged. Wiring is orderly and well-spaced. We'd recommend purchase of the units ready-made because of the pains taken by the manufacturer in final calibration. If you like to build equipment, these units are so simple that they offer a worthwhile challenge. But the final calibration is worth the extra \$5.

Reprints of the original how-to articles are included with the assembled units. Each contains a wealth of technical information, suggested applications, and circuit diagrams. These meters are the only ones we know of that can be repaired by the user or taken to a local radio repairman for treatment. All original circuit values should be strictly adhered to, of course, or accuracy will be impaired. Exact replacement parts, as well as repairs, can be obtained from S&M if needed. Only the meter movement is particularly vulnerable.

A word to the "available-darkness" enthusiast; a super-sensitive meter like this is not a cure-all. Since this is a reflected-light meter, the over-all tone and contrast range of your subject must always be borne in mind. The trusty palm-of-hand technique is as desirable in moonlight as in daylight. An 18-percent gray card is even better. Close-up readings are desirable for the contrast situations so common in available-light work. For really long exposures and critical work, the film's reciprocity failure becomes a consideration and meter readings should be correlated with practical tests. Meters like the S&M units permit control of these variables. If you have trouble, don't blame the meter; analyze the situation.

The Darkroom Meter had plenty of sensitivity for black-and-white work. Medium-heavy highlight densities were measurable

at working apertures. Safelights should be out—the unit would pick them up, giving you false readings. An accessory probe holder provided with the unit holds the probe conveniently for repetitive work. The reading is made by reflection off a white test target on the probe holder, a more reliable method than using the cell facing the enlarger lens. The unit was not tested for color work, but more voltage would seem to be necessary for reading through heavy filter packs. The meter is not calibrated directly in light units but instructions are provided for its use.

Based on our experience with darkroom meters, we can only say that results will depend entirely on the care with which the device is used. Enlarging is essentially a classic Zone System situation. From the purely technical point of view, a good print results from the successful matching of the gray scales of negative and paper. Knowledgeable use of a meter such as this will produce technically satisfactory prints. A critical and sensitive printer seeking to interpret a negative will find the unit only a substitute for test prints and strips. There is no arguing, however, with the utility of a meter for rapid printing of similar negatives, making different size prints from the same negative, etc. Suggestions for the use of the meter in densitometry, enlarging, and the like are included with it.

If you're interested in working fast in the photojournalistic sense, these are not the meters for you. We cannot truthfully say that they are as convenient to use as other mass-produced CdS meters. The hand model lacks provision for a neckstrap and was too big to be comfortably pocketable. A ready case is in the works for it, and should be available as you read this. The computers tended to slip off ASA settings. A bit of masking tape cured this. The combined on-off and range switch must be consciously returned to "off" position, but its design makes it relatively difficult to slam the meter movement by selecting the wrong sensitivity range. Replacing batteries requires removing four screws holding the front panel, but this is not often necessary.

We found these inconveniences minor, considering the versatility of the instruments. We easily added a lug for a neckstrap and put a larger lever-type knob on our hand model with gratifying results. Any way you look at them, these meters give a great deal of light-measuring ability at a very reasonable price.—Peter Moore

TECH DATA

TYPE: Cadmium-sulfide photoresistor light meters measuring reflected light.

SPECIAL FEATURES: Extreme range. Light-sensitive cell on extension cord for use in locations inaccessible to meters. Darkroom unit has 44 $\frac{1}{2}$ -in. illuminated meter, paper-speed knob, test switch, and combination carry handle and stand.

CELL: Clairex 5051L in $\frac{5}{8}$ -in. diameter probe. Acceptance angle, 43 by 52 degrees.

POWER: Mallory RM 630 1.4-volt mercury battery or equivalent. Two D cells for meter illumination in darkroom model only.

SIZE: Hand meter, 4x2 $\frac{7}{8}$ x2 $\frac{1}{4}$ in.; darkroom model, 7x5 $\frac{1}{4}$ x3 $\frac{3}{8}$ in.

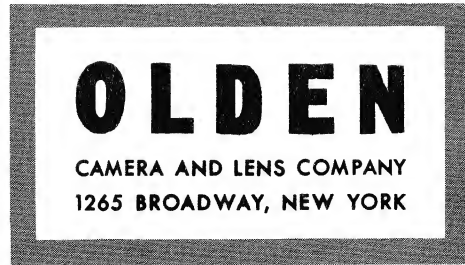
COMPUTER: Laminated plastic. Calibrations: ASA 3 to 25,000; $f/0.7$ to $f/90$; 1/15,000 sec to 8 hr; EV 2-19.

MEASURING RANGE: At 200 ISO, from 1/1,000 at $f/32$ to 1 hr at $f/32$.

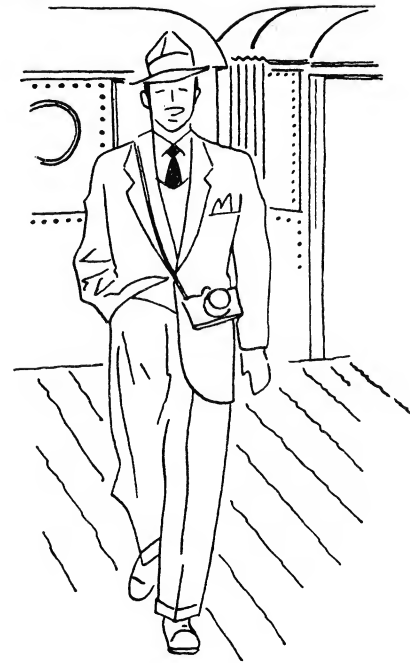
PRICE: Hand meter, \$29.95
Darkroom meter, \$41.95

DISTRIBUTOR: Olden Camera Co., 1265 Broadway, New York 1, N.Y.

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**The man
who travels
91 miles**

His office was near our store, and he used to drop in once or twice a month. Sometimes he'd buy something. More often, he just wanted to talk cameras. Then one day he told us he was moving to another city, and he said good-by. And we thought it *was* good-by — but it wasn't.

Though his office is now over 90 miles away, he

still drops in every month or so. Sometimes he buys something. More often, he just wants to talk cameras.

What makes a man travel 91 miles to visit a camera store? Is it good service? A complete — and fair-priced — stock? Integrity? A friendly atmosphere? We like to think it's *all* of these things — plus a willingness to do that little something